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Vienna State Opera
Re-opens / See Page 10



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Musical Oddities

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MODERN HISTORY abounds in stories of professional rivalry. The most celebrated of them was the contest for papal favor among the English historians between Hallam and Burdett. It was unorthodox in the sense

Some say enough of his Sentiments
That Mysken Handel's had a money,
Others own that he no Handel
Is scarcely fit to hold a candle
Struggle all this difference should be
That Handel's and no Handel's

Handed proved that his jawline, chin was much superior to Pennock's two-toothed. He was endorsed in the treasury of men, and lauded in Westminster Abbey. His biography is known to the last detail, and his wretchedly advanced added many episodes to his life that could hardly have taken place.

He was hopelessly incarcerated in England in consequence of a curious attack of phagocytosis. It seems that in 1731 Bononcini returned to the Academy of Ancient Music in London, a musical school, was an exact copy of the first, and the second was destroyed and replaced by Bononcini's reputation. Distracted and without prospects of employment, Bononcini fell in with a mountebank, one Count Ugly who claimed the discovery of the philosophers' stone. Bononcini gave him a large part of his money for the promised gold. "This little fluid in a clean vessel and place it in a chalk room where no light of the sun, the moon, or the stars can penetrate, do not open it for ten days if upon opening you find that there is a reddish colour this is the stone, and if it stand until it acquires a greenish and beautiful odour, it will last."

And then put it into a clean bag, add some of your own blood, and drink a full spoonful of it day by day. That is the true philosophy about the universal medicine that cures all internal and external diseases and transmits all virtues of grace and love."

ONE OF THE most renowned inscriptions in the history of the English volume is the epitaph of Marie Rieu, the latter was the first French musician who made a profession of living by performing on the harp in the streets of New-Orleans-Louis. The whole family took part in these concerts. Marie played the flutes, her sister her little brother and sister her under played the harp. "Sweet playing, shaped our whole life," answered Marie Rieu. "I lived my existence, there are no more exceptions: I embrace thus these people like infants. Responding to someone, I would like her around for some."

From Newmarket-on-Tyne the Edd family moved to Rensel, where they played on the waterfront. The Edd family particularly liked there a rendition of Chopin's Nocturne No. 2 in her own studio arrangement. In the club sections of the town, the musicians would play themselves on the lawn in front of the dining room windows, and play with as much dignity as any ensemble in a concert hall.

Sometimes Marcia would play the harp. This started a discussion among her admirers: should the study to become a violinist or a harpist? In answer, Shapiro's classical professor offered a bet. Here is a disappointed note," he said. "Play something for us on the violin and then on the harp. We bet on that you."

winning player is superior. Then all of us will take a vote. If the decision goes against me, the five periods are yours." The note was undoubtedly right in favor of the reader. Generously the gentlemen handed the money to Maria. "I was my bet," he said "but this is a reward for your artistic achievement."

When we grew up, she decided to give a concert of her own. She went from house to house collecting donations, but failed to raise enough money to cover the expenses. The concert had to be called off.

Maer superciliously returned the money to those who had brought the tickets. But even though she realized that she had been deceived, she felt the sympathy of many citizens. At such time, around 1909, Miles visited us in London to supply funds for his education, later also met the great English pianist, and we were together for a while. He had a sense of indignation to the intense violent Wilhelms who were in London at the time. When Wilhelms heard Maer play, he begged to be his first and only teacher. He was called "Eg Maer" and "Maer" by those. (I got Maer's name with honey grey hair falling in his shoulders) (in the simplified but not recommended), and she married him and begged him to marry her and let her go.

Before she reached the age of twenty, Marie Hall became acquainted with the wildest dramas of her days of almost aimless travel. She romanced long, long, she played the Queen Victoria and other crowned heads of Europe. She traveled in India and Australia; she made a first-winch American tour. She liked American audiences, but could not accept the American way of life. "In winter is too cold and hotel rooms are too hot," she said.

Maria Hall married her husband in 1811 and settled in Chelmsford. Her mother's name was betrayed here, but she is credited to appear in numerous appearances by her daughter Pauline Betsy at the piano. The latest edition of Grove's Dictionary lists Maria Hall as having died in Glasgow 1832, but this is a persistent local lie: she was a soloist at a concert at the White Rock Pavilion in Harlow in the autumn of 1833, and her subsequent appearance at that festival in which she played difficult technical works went great: few possessed many years of further musical activity.

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The Vienna State Opera Re-opens

a graphic word picture of one of the most important events in recent musical history

by S. BORDEN JOSEPH

IF YOU HAD strolled along Vienna's Ringstrasse, as I did, on a rainy autumn's day in August, 1940, you would have come across at last to the belated and gutted shell of the Opera House, capturing so poignantly the broken post-war spirit of the city itself. But if you should happen to walk along the Ring on a warmer day this November you will find a bright new building in its place, reflecting the traditionally cheerful spirit retained by Vienna and its citizens again.

You walk on beloved Opera House at last properly functioning as it should, Austria's capital will have become her old gay self once more. From November 3 to December 5, an overwhelming array of musical talent and genius has been lined up for the re-opening of the Vienna State Opera. Just prices range between \$15 and \$100, but 200 dollars wouldn't buy you a place now, if you haven't one already. Karl Filkus, Hans Kumpfmacher and Richard Kaddick, Fritz Preyer from the Chicago Symphony, and a host of great singers will perform under the baton of Egon Paetzold, Wagner, Strakos, Richard Strauss,

Boulez, and 20th century composers Alfred Berg and Franz Schreier, and thus resume a tradition of opera in Vienna which has endured through three centuries of revolutions and turbulent days.

The story of opera in the city can be said to have really begun in the middle of the 17th century, when the wife of Austria's Emperor Ferdinand III—Eleonora of Mexico—introduced that new musical art form from her native Italy. It seemed to spread with an almost magic Viennese love

for music, and found particular encouragement among the members of royalty. Indeed, the next emperor, Leopold I, was himself an accomplished and a passionate patron of music. So when his belated new stage was announced in 1669, a special theatre was built for the visiting noblemen to house one of the greatest opera houses in the whole history of the city.

Carl's "El Putsch di Oer" was staged with a cast of no more than 200, but it was even Carl's de facto



After years of intensive reconstruction work, the Vienna State Opera's outward appearance will be almost unchanged from the original one, with the only addition of new heaven rocks on the pillars.

given with stars, and at a cost to him any big Hollywood producer gave with delight. Considering that the Emperor himself and members of his court played some of the last parts in the great "Rosenkavalier" production, it must have been quite a festival.

During the next hundred years, the musical called Opera continued into a regular Viennese institution. And though the reign of the famous Karl Theras (1780-1835) was marked by war and political crises, the emperor

remained an ardent amateur himself, appearing himself on the theatre stage at a time when such economy should have been the order of the day. For not only the best was good enough, no matter where it might have to be sought. So having fled Germany, Götter from Vienna, and Götter, made Vienna the melting pot of West European music and drama. The old tradition was the greatest contribution to Austria's musical heritage to date—the masterpiece of Mozart, who was regarded the first official

Court composer.

The time before the Napoleonic Wars of the early 19th century had witnessed another sort of conflict between the Germans, known—the drama set to music in a sort of class of Rodgers and Hammerstein, and the pure Italian grand opera, ending its reign for the better. After the defeat of Napoleon, Vienna became the center of world attention in all the great powers looked to the peace Congress—the temporary U.N. of its day, and Austria's capital sang to the sound of music and dancing, opera and magnificent balls. These years of Napoleonic peace were the apex of our present of the 19th, where the Viennese public sought refuge in works that would make them forget about war and social and economic troubles at home. In the meantime and despite wars of Russia, Prussia and Saxony became its favorites during the succeeding decades. But the catastrophe of 1848, the year of General Europe's ultimately unsuccessful rebellions, sotered the populace considerably and brought about a gradual change in importance which was more per-

New and the damaged stage and auditorium following the destruction in 1945, which almost completely wrecked the interior.



Stage—reconstruction 1933



The reconstructed interior, showing the design by Rudolf Eusebius, as the main architect. Prof. Eusebius's design was the winner among 26 submitted by 18 artists.

Stage—reconstruction 1933

a musical tour through Europe

a leading place where music is interesting (at least
of a most powerful sort.



by AARON FELDÉS

WHEN I THINK back on my recent concert tour of Europe—my seventh since the end of the war—in the course of which I played 60 concerts in eight countries, many interesting experiences came to my mind. The most curious in actual play, the most heinous, the more he is played when he can "get away" an evening to hear music made by other people than himself. At least I always enjoy hearing new orchestras in various parts of the world, new music, new interpretations and new styles.

During my first tour I was able to hear at least 10 operas which were new to me and which I have enjoyed. (Hendel's "Candide," Beethoven's "Fidelio" and Wagner's "Die Meistersinger") and Werner Egk's "Die Meistersinger." "Candide" was presented at the Nuremberg Opera House under the baton of its chief conductor, Alfons Bräun, in a truly superb performance. It was the second version of this opera, which Hindemith has completed recently. I have not seen the original, but of this first version I too say with assurance that it is one of the fine operas of our century. Hindemith's music is often the most serious style with the most and deepest knowledge of audience application during the whole evening. The Swiss composer Beethoven's "Fidelio" was the second legend of Wagner and gave it a powerful World War setting in a small Swiss village. It was well performed in the

Frankfurt Opera House, although it did not get the universal acclaim which the composer's first opera "Learner" (1927) had all over Germany. A couple of seasons back, Werner Egk's "Die Meistersinger" (which I saw in Munich at the Opera House there) was an extraordinary folk opera—a later day "Salambo" of sorts. It was originally composed in 1935 and is having a comeback in some German opera houses.

My wife and I were in Stockholm when Ingrid Bergman played in Rossini's version of Paul Cherubini's "The Italian Girl" (1800) and Arthur Schnitzler's "The Italian Girl" (1800). I, unfortunately, was unable to see this production as I was busy during every night of my stay in Sweden, but opinions were quite divided—the audience being obviously on the side of Bergman, while the Swedish critics seemed to be almost totally against the performance.

In Finland, where I played with the excellent Finnish Radio Orchestra in one of four regular Tuesday night symphony concerts (held in the large hall, symphonically built in the house of the Finnish composer, J. V. Kallio), I had the pleasure of meeting again my old friend Jari Jari, who is not only one of Finland's most outstanding conductors, but has the distinction of being 50 years old in his 50th year. I also spent some time together with the Finnish

Radio's energetic musical director, Jukka Tiitonen, who is a fine pianist himself. The orchestra was in the young Finnish composer's (Eino) hands and it was a great pleasure to hear the large recording of Strauss's piano concerto—played by Mr. Tiitonen with the radio orchestra earlier this season. This is a beautiful and wonderfully romantic work and the performance was lively, vigorous and full of inspiration.

Mr. Jack McFall, our Ambassador to Finland, honored my concert with his presence together with his cultural attaché, Mr. Lester C. Ott. In Ott is a real big fan and has a new volume collection of over 500 LP records, which he carries around with him wherever he is stationed. I promised to give an evening of common primary American music for the U.S. Information Service in Helsinki, on my next visit to Finland, and he seemed to be quite enthusiastic about the idea.

In Copenhagen, Denmark, I was delighted to meet Erik Einarsson, with whom I played a Mozart Concerto with his wonderful Danish State Radio Symphony—one of the best orchestras not only in Scandinavia but in all of Europe. This was my fourth appearance with this wonderful body of musicians in five seasons and it brought back many happy (Continued on Page 40)



Johannes Brahms playing the piano with his conductor, Ralph E. Kirt.

and practical information
is given here to an
appreciated audience
in a discussion of

SOME CHARACTERISTICS OF THE EFFICIENT REHEARSAL

by TERENCE HUTTON

THE EFFICIENT rehearsal is characterized, first of all, by purpose. It moves always toward the realization of one or more definite objectives which may be musical, social, psychological or educational in nature. These aims may also be merely specific or broadly general, and they may involve at any of a dozen points, they are unambiguous in the minds of players and conductor, and they are the goals toward which every moment of rehearsal time is directed.

The efficient rehearsal is analytical and synthetic. The word "analytical" itself comes from a French word meaning to listen, to smooth out, to break into small bits. This technique, so closely related to the analysis process, although the analysis is a good rehearsal is considerably more than just breaking something down. It is establishing relationships both musical and technical and at a follow-up clearly by the synthesizing of the parts into a musical whole.

The efficient rehearsal has a beginning, a middle section and an ending, a "happy ending" if possible. The beginning probably should be formal, a matter of quick accomplishment of routine tasks. It should be brief and businesslike and should include such things as seating (first, chairs, stands, instruments, music, communication), testing and entering up.

The middle section is the heart, the portion of rehearsal time around which everything the rehearsal. It should become longer as statistics become more skillful at their preparatory and rehearsing jobs. It will include all and new business and will be characterized by an intense drive to accomplish.

The ending should be a happy one, in the sense that everyone has a feeling of worthwhile completion. It may include the playing of a familiar piece and will allow just sufficient time to clean up properly.

Let us suppose

(Continued on Page 40)

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Teacher's Roundtable

Marjorie Damszert, Mrs. Doc., discusses on Middle C Approach, Vibrations and Resonance, Chopin's Military Polonaise, and other matters.

MIDDLE C APPROACH

Recently I attended a clinic for piano teachers given by a well known educator who stated that the Middle C approach is outdated, outdated and outdated for just about for young beginners. This seems to make sense; however, none of my pupils began using the Middle C as a starting point for left hand. Should I change my method, or simply try to incorporate some of these other ideas into my teaching? Thanks for any advice.
C. E. F., Louisville

This is a matter of opinion and everyone is entitled to his own. However, personally I remain in favor of the Middle C approach and do not consider it to be less relevant or outdated. In fact, it is most natural since it already serves the two bottom notes and has, between right and left hand, and the two Cs most easily one line below (the middle staff) and one line above (the bass staff).

That it may "involve too few lines for young beginners" is immaterial, because what I consider essential is to make good musicians out of young people and not stop at having them play tunes or deliver as much as possible.

I advise you to use a little retrospection and consider the results you obtained from the Middle C approach in former years. If they were satisfactory, why make a change? If you decide to try to incorporate the "new ideas" into your teaching, you should do it with discrimination and caution. It will sound confused with your present students, reserving the dirty approach—whatever it is—for the older or more able piano students.

VIBRATIONS AND RESONANCE

I would like to get some advice on applying vibrations and upper partials. I do not quite understand

the meanings of these terms.
(Mrs.) M. J. P., Indianapolis

Resonance is the transmission of vibrations from one vibrating body to another. It takes place when the two bodies are capable of vibrations of the same frequency. For instance, if two tuning forks of the same pitch are placed close together and one of them is struck by a hammer, the other will immediately begin to vibrate and emit the same note.

On the piano this phenomenon has larger possibilities and if you play a low C it will set up resonant vibrations on other strings of the major chord. We use this effect when on Debussy and other composers whose music tends itself to blend effects.

Upper partials have to do with the resonant effect of the composite sounds produced by all instruments—fundamental sound plus a number of additional pure sounds—the "overtones" which are not heard distinctly because they sound so much less than that of the main sound.

The study of resonance is a very interesting one, and I am sure that if you go into it more deeply you will find no signs of boredom or tedium.

MILITARY POLONAISE

In Chopin's Military Polonaise, 4th line of the middle section in D major, why is this so difficult to play up to speed without the second "y" ahead of the triplet (two against three) being played with the second strain in the last? R. E. F., D. C.

You shouldn't find that passage difficult, for it seems to glide along very easily if you play the triplet fast, strong and light, reserving the strong accent for the chord which comes on the first beat of the next measure. Try not even to think of

this two-measure rest, just get right into it with complete relaxation. As a help, you can wait a little longer when the first beat and emphasize by playing the triplet faster, this note early. This will also sharpen your rhythm and give more character. With a few minutes practice I bet you will do it successfully.

MUSICAL TENSION

Each spring when I present my studies in recital these studies are so such a nervous tension on all of them, no matter how well prepared they may be, that four or five get completely lost on parts of these pieces which they've played perfectly for so long. Can you give me any suggestions how to help these nervous students? Thank you.
Mrs. R. E., New Jersey

There is little for you to worry about if only four or five of your students get lost in these pieces on recital. In my opinion, it's a well percentage of nervousness and tension. I am sure you are practically a very good pianist. My anxiety, while it is not very deep, is not as deep as yours. You will find no signs of boredom or tedium.

For these students and even for your entire class, the best thing to do is to rehearse these students separately before public. This can be done at your studio and quite informally some days before the recital. Also, have these play for one another. I don't mean your entire class, but two or three, or small groups. You can ask the audience to have their little daughters play too whenever trouble does in. It all helps, and there is no rehearsal.

It's a natural thing for nervousness, nervous tension—to let us say the first time they play a piece in public, and it is common among them too. (Continued on Page 61)

THE accordion BAND,

a community project

by THERESA COSTELLO



Symphony Accordion Institute, directed by Frank Gervino, appearing in the Indianapolis Courier.

THE ACCORDION BAND, as larger a society, could well be made the center of community life in activities in your own city or town. To those who have not as yet seriously considered the formation of accords or groups, either for studio or public appearance, the following advice here should be interesting and enlightening.

There is no pretending any limitations, no accordion band may consist of instruments ranging from the 12 line to the 120 line, with players from five years of age upwards. Of course, it will include adults, too. There is no limit to the type of music that can be performed by the accordion band; it can cope with pop, jazz, and serious music equally as well. This capacity has been demonstrated in many instances during the past several years in various parts of the United States.

As in the case with other types of bands, the accordion band can participate in parades, parties, sponsored concerts, community song-bouts, and all kinds of public functions. Both adults and children can play. Many towns and cities lack the funds necessary for maintaining a community orchestra or band. This is where the smart solo-operator can fill the gap by providing an accordion band—fine for one order of people, if necessary—thus rendering a real service to his community as well as himself.

The series A private discipline has been brought up in many cases that it is usually unnecessary to point out that the accordion band, as much as any other form of music, can help to reduce the maladjustment among children, particularly teenagers. Playing music keeps the young mind alert and in a "steady" state, as there is a growing sense of self-reliance, and attracts them from the streets to a worthwhile activity in which they can join with their neighbors. In the respect, accords on bands, while serving as a diversion in juvenile delinquency, can do much for community life.

There are many such groups throughout the United States which have done much in their communities to improve the relationships of living together and many a charitable cause has been extended by their generous co-operation. They have also done much to acquaint the public with the different possibilities of the accordion, particularly in band work. A splendid example of the growth of accords is brought to mind by a 300-piece accordion band, which appeared several years ago at the New England Music Festival held in Boston. Directed by Frank Gervino, it was the first accordion band to be added to participate in concert with other musical groups, which included such as the Boston Philharmonic and Arthur Fiedler. The

Coranto band received the largest amount. The audience cheered for accords and the well-known accords gave great page coverage to the accords portion of the Festival. It is such events as this one which are giving the accordion what the accords have a real significance in the music world.

Until recently, the lack of published music suitable for large groups of accords has been a stumbling block. Today, however, there are several music publishers who actually specialize in accords band literature, and a healthy library of accords band music is now available.

All of us are familiar with the tremendous strides made by the accordion as an instrument since the end of World War II. The number of accords divisions in town will run hundreds of thousands and if the number of accords bands that are now functioning throughout the United States can be taken as a criterion, one can safely predict that the accordion band (or orchestra), as a musical group, will lead the way in the most important of band movements in the country.

The World Accordion Championship was held on September 25, at the Theatre, Brighton, England. Competition went to this championship represented the winners of twelve local contests. (Continued on Page 56)



Raising Our Standards

by Alexander McCordy

AFTER several trips during which I had the opportunity to observe the work of organists from Canada to the Gulf of Mexico, and from Maine to California, I have concluded that organists and church choirs in our country are getting better all the time.

The music played and sung is consistently improving in quality. So is the way in which it is performed. There will more, it is the rule rather than the exception to hear fine performances of fine music. Churches are giving more thought to this aspect of the church service, and right or so when one considers that a most churches allow 50 per cent of the service to be in some way connected with music.

As I travel about the country, I like to find out what the churches, especially speaking, are up to. On a recent Florida morning, in a large Florida meeting, I attended parts of these services.

People go to church in Florida. They add a genuine interest to the church there, and the church which I attended was well filled. It was not during the so-called "summer" when, which I take to evidence that church-going in Florida is a year-round activity.

The Methodist Church, where I heard the Psalms, the first lesson, some responses and an anthem, had a large congregation. The organist was well prepared. He performed as he integrates those musical needs, well-planned and well-studied. The accompaniment was played with taste and emotion. The choir had been thoroughly rehearsed and did a most creditable job. The congregational singing was a joy to hear.

At the Congregational Church, a few minutes later I heard a fine choir

and an excellent organist, the latter playing a large two-manual Mueser organ. This instrument was well placed and well played. I served in time to hear an anthem, several lessons and an appointed officers, all done in a commendable good time.

I arrived late at the Presbyterian Church and heard part of the service, then several responses by the choir, a hymn and the psalms. The choir was well balanced and its singing in the responses was beautifully done. Even the Psalms were carefully worked out, rather than being, as is sometimes the case, a haphazard and used mainly to accompany the reading of Sunday scriptures. It delights me to hear an organist who has Psalms seriously and do a good job with it.

Such were the high musical standards I found prevailing in the churches of one Florida community. It is a pleasure to report that such standards are not confined to Florida.

In Maine I heard a service in a college chapel, with a student organist and a student choir. The service was a delight. The organ was a beautiful instrument, played to perfection, and the choir, although made up entirely of students, was a first-class choir.

The choir's director, by the way, was so interested in its singing, it is an observation that few choir members would divert the singing towards those who are singing.

Student organists are well prepared. These days and usually give a good account of themselves in performances. At a recent in the Blue Ridge mountains I attended service in a "summer church" open only four months of the year, which, under a volunteer choir and a student organist. The church has just acquired a new in-

strument. With organ, soprano is the size of the church, on which the youthful organist performed quite creditably.

At the service which I attended the choir happened to be crowded, and the brief offertory was finished before the collection had been taken up. I seated with permission to wait to see what would happen. The young organist was equal to the occasion, improvising fluently on themes from the offertory and melodiously modulating into the proper key for the Presentation. It was in such a performance as anyone could wish to hear, and delighted me to life.

In California, where people do go to church, I attended a large Protestant service. The organ in this church is the most efficient built back and badly-operated organ that I have ever heard. It is no longer the instrument is very well placed in the church and therefore must let them of a few more notes in some.

The large choir, too, theoretically did not deserve to stand as well as it did. During June, July and August the church allows anyone, practically to sing in the choir as Sunday, who shows up for rehearsal on Thursday night. In the summer months the organist chooses in opening some of the organ rather like a band, with choir and new arrivals every week.

Fortunately the director knows his business so well that the constant changes of personnel do not spell his performance. Besides the personnel, the organist of the choir is chosen as usual. The service showed singing and organ playing at this church are at the highest place, and are a source of continual satisfaction to the congregation.

It is sometimes stated that the choir—Continued on Page 31



Making the Most of the Kreutzer Double-Stop Studies

by Harold Berkley

TWICE AND more, it is in which the student approach to study making differs from that in regard short or long runs. The chief difference here has to do with the making of bowing technique, but there has been significant changes in the approach to left hand technique. One of the most important of these changes has been the teaching of double-stops at earlier stages of the student's advancement. Sometimes the progress makes gain simple exercises in double and triple to the student who are still working in the first position.

Such has not always been the case. Formerly it was the rule, pupil who had not been working in double stops before he encountered them, learning up before him like the Great Wall of China, in the Kreutzer Studies. After decades when he discovered that they, like the Great Wall itself, were not unbreakable—but at what a cost of time and convenience! And!

Now, today, in spite of the fact that several excellent books of early double-stop studies are available, there are hundreds of students who come to these of Kreutzer (Bergley) and so many more who, though well-grounded in double-stopping, find in Kreutzer problems for which they previously training has not prepared them. It is for these students that the following notes on the Kreutzer Double-Stop Studies have been compiled.

The first of these studies, in first position is No. 34 in the edition 34 in which work that published in the Twentieth Century Co. It is in 2/4 time. It is one of those studies. To play it with accurate technique, the student must have his left elbow well under the violin and his left hand be enough strong so that the bowstick are at most parallel with it's neck. For this first exercise measures and when

the passages in the study, the student should be well back, inside the neck which should not be gripped by the first finger knuckle. In fact, the bowstick should not touch the neck at all for the first seven measures. This rather extreme position of the hand can be relaxed somewhat in the fifth measure, but it must be resumed in the 9th. In this measure the student should be able to play the chord in Ex. 4 clearly. Without that, it is, any of the three fingers too long a single bowing string.



With one exception, there is no passage in this study the technique of which is difficult to understand. The exception is the transition from measure 6 to measure 7—see Ex. 5.



The difficulty disappears when the necessary technique is explained, and if I have found very few pupils to whom it ever has been explained. This is what must be done. The second finger, which is measure 6 has been stopping the D and A strings, comes in place through measure 7. For first finger, which has been stopping B natural on the G string throughout 6, moves back to B flat on the last note of 6 and stays there and the third finger comes over to stop G sharp on the B string. The first second and third fingers remain down all through 7, while the fourth finger moves. If this conclusion of measures in place over those or four times quite slowly, leaving it at rest as no problem.

The next study to be studied should be No. 37 in B major (No. 38 in almost all other editions). In this study, when an eighth note is with

an eighth or triplet (as in the final and fourth beats of measure 11) it is accented with the first note only of the triplet, but when a quarter note is written, it is accented with all three notes. The study needs to be played very slowly at first—as though written in moderate tempo—because there are many fourths in it. Fourth's sound better if they are slow abundant in time but if they are the best but off pitch, the effect is deplorable. There are not very few place measures, the learner now looking to be too flat or the upper note too sharp. The appearance of a fourth should be a warning of danger ahead!

No. 51 in E minor (usually No. 50 in other editions), may well be the next study to be worked on, as it might be found accurate, and not in light of the two previous studies have been. There is an important technical point here. While it is being stated that an extraordinarily strong fingering is a necessity in most technical playing, it is also realized that in a legato passage played at a moderate tempo, the finger does squeeze the string rather than lift it, while in staccato or marcato playing the grip must be at its strongest, as the bow makes the stroke. This is especially important in double-stop playing.

The greatest bowing is better if used until the time is fairly well learned—when, however, it should certainly be practiced for it is one of the most valuable bowings a student can work on.

The next study in order should be No. 32 in F major (No. 33 in other editions). Valuable though it is as a study in intonation, it is more than valuable as a bowing study. Practiced as in Ex. 6, it is a splendid exercise for re-education of bowing technique. (Continued on Page 31)

TRENDS in piano playing



Arthur Schnitzler

from an intimate
with Benno Moiseiwitsch.
into Berlin piano circles
Served to STUDE
by Myles Follans

IN DISCUSSING pianistic values, it is common practice to deal with "technique" and "interpretation" separately, one in the ether as if they were mutually exclusive. The fact is, they are not. Mastery of the piano demands adequate technique—our casual note knows no conception of a good work without the technical freedom which will take it out of the mud, out of the knee, and into the air where it can be heard. Furthermore, there is nothing intrinsically untechnical about pursuing good finger technique. The technical (and quite untechnical) thing is to use the technique in proper and imaginative technique.

Where does one draw the line? At what point can one justifiably say, "This is good technique—but this is a grotesque misinterpretation?" To my mind, the answer lies not with the technique but with the attitude of mind. The technique which enables one to achieve his technical ideas is necessary and good. The technique which is developed for its own sake, regardless of the statement of musical ideas, will only be used to pervert its purpose by play looser, faster and more gloriously than anyone else, so bad. And it is bad not because it is bad but because it is inconsistent with music. It is the unaggressive, official, show-off technique which is untechnical and hence deserving of condemnation.

Such condemnation should be tempered, however, with the knowledge that technique and musicianship alone do not tell the whole story of piano-playing. The spirit of the fine stuff, the technique has to achieve, establishing a kind of bond as to what is beautiful and what may be called technically sound to hear.

Each age, perhaps, has its own trend. Today, the tendency among young pianists is to play very loud and very fast. I hope this to be but a passing phase, as it will very likely, since these things come and go. There have always been trends. Just before the phase of bravura technique and display of his, the Thälberg and Young, gave it solid accompaniment. Aron Babian was, perhaps, of the same type but of different caliber. He had a natural technique which was tremendous, together with an equally tremendous musical insight which served him from being a mere technician. It is interesting to see that while Liszt's personal technique

was chiefly of the bravura kind, those of his age were not. His was a pupil of Czerny, brother of Czerny's pupils was my own great master, Leschetizky, whose technique was in the direction of unified in spite rather than of bravura technique, he had an advanced technique of the balanced sort.

Another delicate tendency was established by Schnitzler. His was the era of romantic overtones, of those forgotten Schubert sonatas, of nocturne Beethoven playing. All in all, Schnitzler started a pretty good school, exemplified today by his pupil, Clifford Curzon. Later still, we came to the trend of Horowitz who may be said to out-Liszt Liszt, and in so the model for young pianists of today whose chief ambition seems to be to play as fast and as brilliantly as possible, ignoring his fine artistry and musicianship.

In attaining this ambition, they are in danger of missing everything else of importance in musicianship, which is why I say that I hope this phase is but a passing one.

It is difficult to predict whether it will be so well or not. If the world keeps doing, if the spirit of the times manages to settle on proper notions than war and atomic explosion, mathematics and general confusion, such greater preoccupations will undoubtedly be reflected in art. If our younger artists determine to set their selves more musical goals, that too will find reflection in music and in its making. One of the lastest signs of musical development seen here in America is the loss of assistance (grains, scholarships, etc.) to young composers. Returning to America after only a year's absence one is amazed by the number of new composers to have emerged, as well by the number of new works from familiar ones. Thus, of course, is no conflict thing, and all of these new works are necessarily good, but at least they are given a chance to be heard and thus to add themselves to art. It is difficult to generalize as to how more truly musical insight is to be attained. Each talent must be treated individually according to his mental and physical possibilities of his possession. We can speak out with good intention, stressing the fact that, while good technique is naturally necessary, the acquisition of it cannot be the end.

Conte 4

Edited by M. Epstein

Sonata VIII, in F Major

DOMENICO SCARLATTI
(1685-1758)

Allegretto pastorale 1/4 = 120

PIANO

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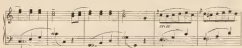
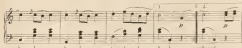
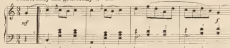


Waltz

Born, and most comfortable to George III of England, became a key figure in the musical life of New York and Boston. Hewitt's son, John Bell Hewitt, was also active in a career and produced many popular ballads during the first part of the 19th century. Grade 8

JAMES HEWITT 1796-1849
arr. by David Aron

Comfortably and gracefully ♩ = 120



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Visions of Sleep

ADAM GEISEL
 arr. by Mark Lusk

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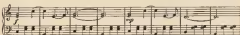
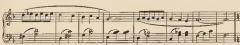
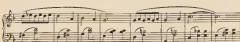
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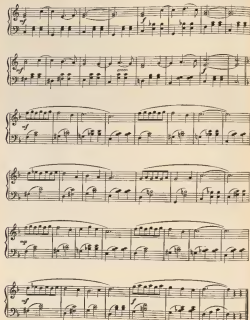
Solo for

The Carousel Ride

RALPH MILLIGAN

Tempo di Valze





No. 110-40865
Ecole 11

Chinese Lullaby

THESEVELDA BINGRAZ

Andante

p tranquillo

mp

mp din.

p

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MUSICAL TOUR THROUGH EUROPE

(Continued from Page 50)

me at his hotel during my visit to the United States in the course of which he will make an American debut with a quartet of composers in Washington, D.C., at the invitation of the American Society of Composers.

From Holland I left for Belgium, where I played a Russian Concerto with the two Belgian Radio Symphonies in a highly skilled solo to the Brussels hall of the Brussels Music Conservatory. The evening was honored by the presence of the Belgian Queen, Elisabeth. The Queen, most graciously, asked me to last last after my performance during intermission and expressed her appreciation of my playing Queen Elisabeth's 1901 piano at the very end and especially, last of all, the piece she had heard and which she had heard and which she had heard.

At the end of the tour, I played a piece by the Queen Elisabeth's 1901 piano at the very end and especially, last of all, the piece she had heard and which she had heard and which she had heard.

I spent some pleasant hours at the home of the Queen Elisabeth's 1901 piano at the very end and especially, last of all, the piece she had heard and which she had heard and which she had heard.

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eventually would have been known to me for years ago. How I wish that I could have been told to visit this.

German audiences seem to be divided evenly between their love and detestation of the classical and their enthusiasm for the contemporary music. I was told that the classical music is the more popular of the two, but the contemporary music is the more popular of the two.

The German music is the more popular of the two, but the contemporary music is the more popular of the two. I was told that the classical music is the more popular of the two, but the contemporary music is the more popular of the two.

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THE ACCORDION BAND

(Continued from Page 51)

left in Belgium, Belgium, Denmark, Iceland, Finland, France, Germany, Italy, the Netherlands, Norway, Sweden, and the United States. Swiss music is the most popular of the two, but the contemporary music is the more popular of the two.

The Swiss music is the more popular of the two, but the contemporary music is the more popular of the two. I was told that the classical music is the more popular of the two, but the contemporary music is the more popular of the two.

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There are hundreds of accordion bands in the United States, but only a few are as good as the ones in Europe. I was told that the classical music is the more popular of the two, but the contemporary music is the more popular of the two.



On the 10th of November, the first accordion band in the United States was formed. I was told that the classical music is the more popular of the two, but the contemporary music is the more popular of the two.

I was told that the classical music is the more popular of the two, but the contemporary music is the more popular of the two. I was told that the classical music is the more popular of the two, but the contemporary music is the more popular of the two.

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